



2006-4



SEASONS



GREETINGS

JOURNAL OF THE SHIPS-IN-BOTTLES
ASSOCIATION OF AMERICA INC.

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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Full name: _____ Date: _____

Address: _____

City: _____ State: _____ Zip: _____

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Please briefly indicate your interest and experience with bottled ships: _____

Order Blank	
To: Ray Handwerker, 5075 Freeport Dr., Spring Hill, FL 34606	
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The Bottle Shipwright

Volume - 24

Number - 4.

ON THE COVER- Jack Hinkley's 2006
Christmas Cover.

BACK COVER - Neptune & Mermaid by
Noble E. Johnson.

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the
prez sez...

.....ATTENTION ON DECK! THIS IS THE CAPTAIN!!



As I come to my last PREZ Says, I want to wish all of the members a very Merry Christmas and a Happy New Year as I have done sincerely for so many years. I have enjoyed my years as President, I have traveled to many places that I might not have gone, might never have seen nor met so many wonderful people in the interest of our common folk art, Ships-in-Bottles. Many I have met personally and many by correspondence only, and it has been my pleasure to meet them. I have seen some of the very best Ships-in-Bottles and admired the workmanship and the builders, and wished that I had similar talent.

The time has come for me to step aside, and as I do I ask that you will support your new Presidend Mrs. Terry Butler of Kingsport, Tennessee. She is a very able person, but she will need and want support from you members to keep SIBAA afloat.

HIT THE BOTTLE

December 22,2006 is the date that The GOOD SHEPARD is supposed to come out. Keep an eye ouy. I haven't any idea which city's it will be showing in. Terry is attending the premiere in New York and boy!! is she excited. She has earned it with the hard work she did.

Idle Thoughts of a Retired Person Whose Mind Wanders...

I planted some bird seed. A bird came up. Now I don't know what to feed it.

I had amnesia once - or maybe twice.

Jack

Ray Handwerker

Send Material for the Editor to----
5075 Freeport Drive, Spring Hill, Fl., 34606.
E-Mail-bt1shprt @ innet.com.



Well, here we are again folk's. If I'd known I was going to live this long I would have taken much better care of myself when I was younger. Any way. Nancy, Sibaa and I wish all of you a Merry Christmas and a Happy, Healthy and Safe, New Year. Once again we Thank the Prez. for his Christmas cover. and hope he will be doing it for a long time to come.

And as Jack, steps aside (three cheers) we welcome our new leader (or as Jack dubbed her (Your Presidentness) Mrs. Terry Butler. And as Jack said in his last from the Prez. She will want and need our support to keep SIBAA afloat.

So lets support her as much as possible.

Still looking for ships plans. Have put the U.S.S. HOUSTON CA-30 in this issue again . I just received a new book detailing her history and loss. Called "Ship of Ghosts" by James D. Hornfischer.

Look for it , you might like it.

Now, lets refill those bottles.

WELCOME ABOARD NEW MEMBERS.

This is the first time that I can remember that we have no new members to welcome aboard.

ADDRESS CHANGES.

Allen B. Campbell, 10496 Shorecrest Rd. Biloxi, Mississippi. 39532.
Bryan Emond, 1328 NW 82nd. Ave. Coral Springs, Florida. 33071.
Duane F. Nelson, 1219 Simle Dr. Bismarck, North Dakota, 58501.

SHIPPING INSURANCE

Several bottled models that I shipped were damaged in transit resulting in a learning experience regarding insurance.

The U.S. Postal Service insurance requires that they confiscate the damaged item(s). That negates any attempts at repairs.

United Parcel Service (UPS) insurance requires that they package the item(s) as well as ship them, which can be a little costlier. Again, UPS would require notification of damage within 10 days after it was shipped, and they have an exclusion regarding "works of art" which could lead to some debate.

However, my experience with the UPS insurance is that they do pay claims promptly and fully.

C. Hand.

I went to San Francisco. I found someone's heart. Now what?

Protons have mass? I didn't even know they were Catholic.

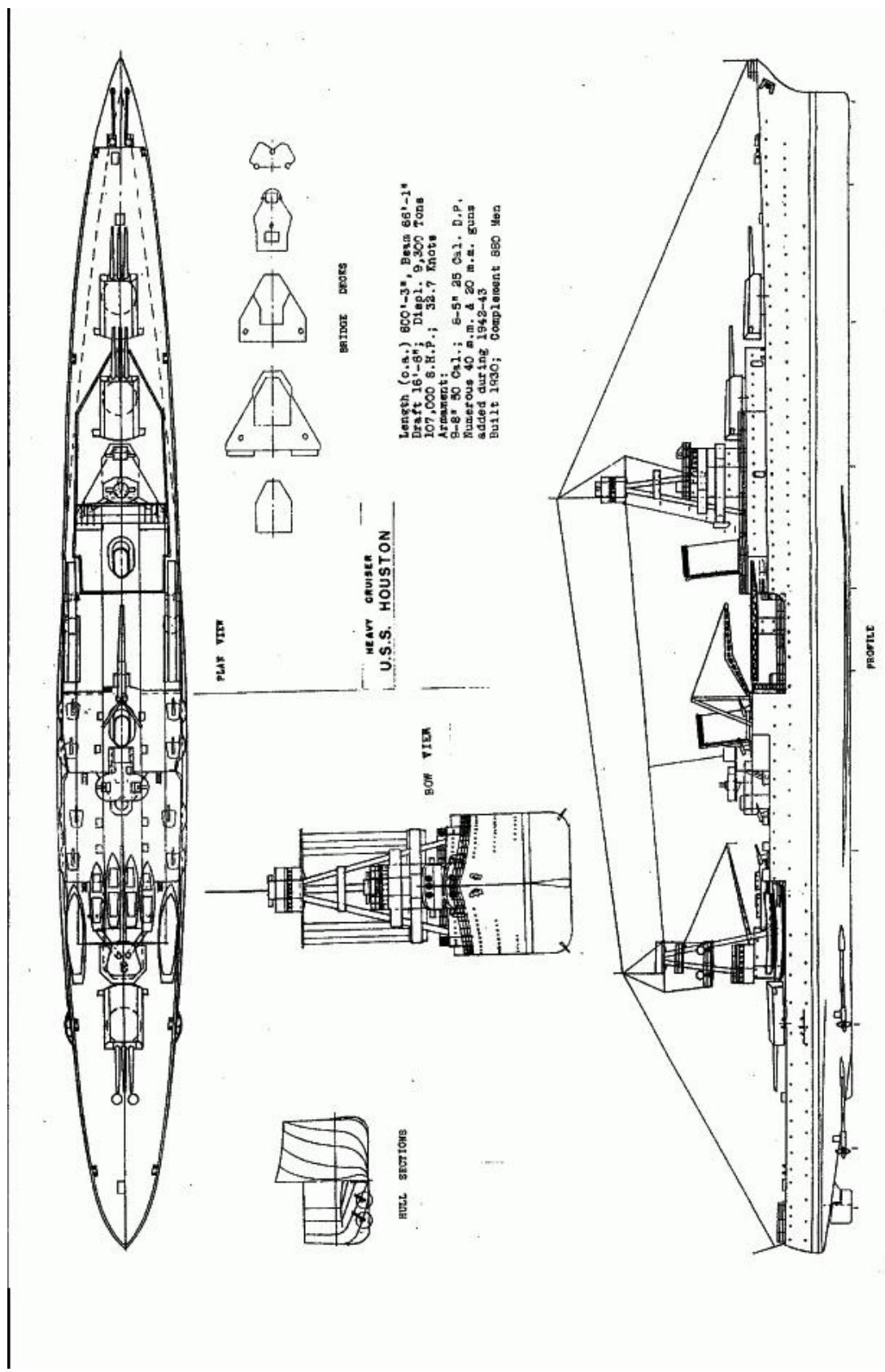
All I ask is a chance to prove that money can't make me happy.

If the world was a logical place, men would ride horses sidesaddle.

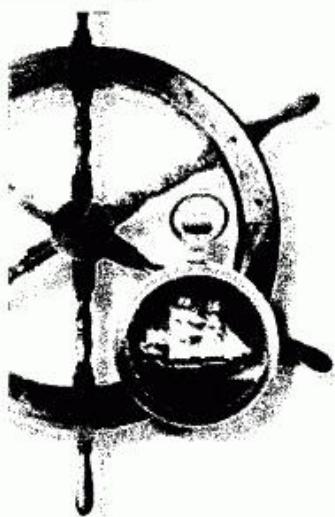
What is a "free" gift? Aren't all gifts free?

They told me I was gullible... and I believed them.

Teach a child to be polite and courteous in the home and when he grows up, he'll never be able to merge his car onto a freeway.



U.S.S. HOUSTON CA-30 (Heavy Cruiser) Lost February 1942 with the Australian
HMAS. PERTH (Light Cruiser) During the Battle of Sunda Strait.



I was so honored when Don Hubbard called to ask me to take over for Jack Hinkley as President of the SIBAA (or as Jack has dubbed me - "your Presidentness"). I loved Jack's nickname for me from the start as it added a wonderful touch of his humor to the position. Compared to Jack's solid gold leadership, though, I feel a bit gold PLATED. Nice and shiny on the outside but with questionable base metals.

I am a bit prolific with my modeling, if you count all the mini ships and pocket watch ships, but I don't do ANY of the highly detailed museum quality work some of you do - or at least I haven't YET. That may come down the road if I can ever find the time to devote to one project that long. I am in AWE of you who do this caliber of work!

I am woefully lacking in nautical knowledge.

I can't begin to name all the sails or parts of a ship like Jack or Don can, and probably never WILL be able to do so. I learn the names of the parts as I need to know them. There are so many of you out there with better qualifications in that regard for SURE.

But hopefully all of you can look past these short comings and help me as I take the helm to steer a fairly true course in the days ahead. I count on you ALL to help me. This is YOUR magazine and a reflection on all of your wonderful talents. The SIBAA needs your submissions, your hints, your suggestions and your photos.

Some of you work on the same project for YEARS, but you could send articles on techniques or on how to make those cool tools some of you design. Ralph Preston could tell you how woefully humble MY ship bottling tools are compared to HIS masterpiece tools. I have a decent amount of mini power tools for carving and shaping the wood pieces but for the bottling part I'm still using basic tweezers, purchased polyups and coat hanger parts. If any of you have older prototypes of cool tools lying around you'll never use and don't want - send them my way! I don't care what shape they're in, they'll look better than what I'm using.

On the plus side, I have the energy still to devote to this job and have fun with it. Computer graphics work is something I enjoy and seem to have a way with, so you should notice more fun graphics showing up throughout coming editions of the Bottle Shipwright.

Lastly, I enjoy e-mail although sometimes when pressed for time I catch up with one mass e-mail message to many at one time. I'm not really great at snail mail although I'm a bit better at sending postcards. Back to e-mail - many of the email addresses for the SIBAA are no longer good or are inactive. If you have new email addresses please let the SIBAA know so we can update that list. Thanks.

Terry

Two can live as cheaply as one, for half as long.

Experience is the thing you have left when everything else is gone.

The last magazine mentioned that Jack Hinkley was retiring as President of the SIBAA at the end of this year. I'd like to make a small scrapbook for him with some of your help. You could send any photos you might have of him, great SIB cartoons that haven't been in the magazine, (new ones would be even better if any of you do cartooning) just well wishes maybe. I can put them together into a scrapbook for him. Some of these may end up in the magazine later maybe, so don't send anything you wouldn't allow to be submitted for that. Don't delay on this as I need to start as soon as possible. Thanks.

Another request please. I would REALLY like to know what my fellow SIBAA members look like right now and age if you'll share it. Can you email or send a small fairly current photo of yourself - preferably a portrait style? Some of these may end up in the scrapbook or magazine later too so let me know if you prefer it isn't used that way.

Last request. Can you send me a "60-second life story" of yourself? This would be a VERY brief bio of your life that you could tell someone in a minute or so.

Example:

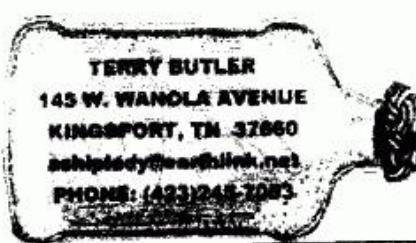
Terry Butler:

I was born in 1953 near Midland, MI where I lived for 18 years. Besides my folks I have 2 older brothers and 2 younger sisters. I married Buck, my husband, in 1971. We've been married 35 years. He is retired USAF. We met in Spain. We lived 11.5 years of our married life overseas in Greece, Germany and England. We have 3 grown sons and 3 grandchildren. I began making SIB in 1999. We have resided in TN since 1990.

See? Very little to write. Just the basics.

NEEDING E-MAIL ADDRESS CORRECTIONS

Hope you can help with this.



Jack Arnold
Edward J. Chestnut
Bryan R. Emond
Edgar Fisher
Chris Fowler
David J. Gendall
Ralph Preston
Joe Price
Gerald S. Ross
G. Robert Stetson
Craig Swrbliss
Clayton H. Syverson

Recently a message was sent to every e-mail address listed in the back of the 2006-1 issue of the Bottle Shipwright. The e-mail addresses to the right did not work, and the messages came back. If you are on this list and wish to be on the new updated contact list, please send a short note from your current email address to Terry Butler at: ashiplady@earthlink.net . Also if there are any mail mail or phone number changes please send those corrections as well! Your help will be much appreciated. Thank you.

5.

NAIL POLISH = A CLEAN CUT BULB

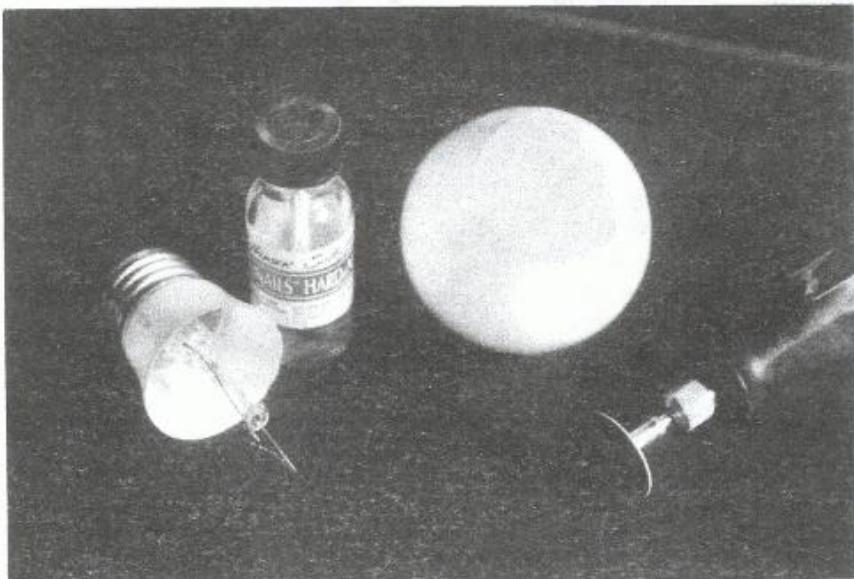
One of our members related having the problem of having his model ship outgrow the neck inside diameter (i.d.). [If you've not had that experience, you've been most fortunate - or possibly are less experienced than many.] In his case, the neck i.d. was that of an electric light bulb. He attempted to cut a bulb further from the metallic base - with shattering consequences.

A suggestion I made seemed practical, but I was not sure it would work until I gave it a try. When I did so, it did prove practical - at least on ordinary bulbs. (His were unusually large types.)

I first coated the glass in the area to be cut with two coats of nail polish in a band about 3/8" wide. When dried, I used a felt tip pen to mark the cutting line in the center of the band of polish. The thinnest cut-off disk in a Dremel (t.m.) tool at 5,000 rpm was used. I used a very delicate touch of the cut-off disk against the glass (with the tool in my dominant right hand) while slowly and constantly rotating the bulb (in my left hand). At about the 50th rotation of the bulb, the parts cleanly separated, as the accompanying photo shows.

The nail polish I used was clear, Hard As Nails (t.m.) brand. Having served the purpose of strengthening the glass - or, hopefully preventing shattering due to the stresses in the glass changing at the cut - it can then be removed with nail polish remover.

C.A. Hand



6.

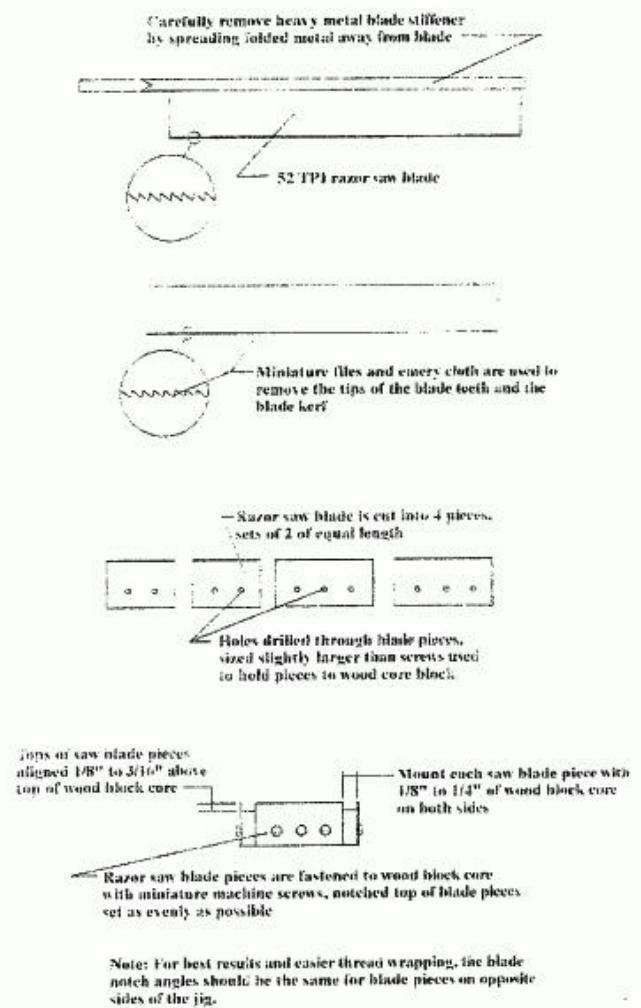
One nice thing about egotists: they don't talk about other people.

A flashlight is a case for holding dead batteries.

Making A Jig For Miniature Grating - Part 2

By John Fox III

Razor Saw Blade Grating Jig Construction



The diagram above illustrates the method of construction I used to make a second razor saw blade grating jig. As mentioned previously, I started this jig out with a 52 tpi razor saw blade that was only $\frac{3}{4}$ " wide, after the heavy metal stiffener was removed. Due to my problems with the first saw blade jig, I decided to work with the blade in it's native width and not try to cut or

grind it narrower. I was reasonable sure this would give me pieces of the exact same width when cut from the blade.

I cut the blade into four pieces, two pairs of equal length, then drilled the 1/16" holes, as outlined in part 1 of this article. For this second blade saw jig I first tried attaching the blade pieces to my core wood piece using 1/4" square lengths of maple wood and nails. My core wood was also a piece of the same maple, 1" wide and about 1-1/2" long. While this jig worked well enough for a few trial wrappings with thread, like the first blade jig I made, eventually the nails did not hold the maple wood strips and blade pieces tightly enough to the core of the jig. After a few trial gratings were made, the blades became too loose and the jig unusable.

Many of the photos in this article were taken with the first saw blade jig I made, as well as with the first version of this second grating jig, as described above. They are intended to show views of the jigs "in action", regardless of the actual jig in use at the time. I simply mention this now to avoid any confusion the reader might have over the descriptions of the final version of the jig I built and the photos showing threads being added to the jigs.

I basically disassembled my second blade saw jig, and redesigned it to fix the problems I had with it, as it was originally built. My next need was to find some sort of screws that would hold the blade pieces to the sides of the wooden core of my new jig. I dug around in my small parts & pieces bins, and found enough small machine bolts to build the jig with. I believe these bolts came from some small mechanism inside a discarded VCR tape deck, I usually dismantle these for the small parts and wires.

Unfortunately, the machine bolts were larger than the holes already drilled in the saw blade pieces. I had to re-drill the saw blade holes, this time using a 3/32" drill bit to enlarge them. This was just a wee bit larger than the machine bolts I planned to use, which gave me a small amount of adjustment possibilities to even out the blade tops.

The hardest wood I had in my stock was some 3/8" thick apple wood, and wanted to use that as my core piece for the new jig. I knew I needed something strong enough to allow me to drill closely spaced holes in all four edges of a small piece, the core, without the wood splitting apart. I also wanted something hard enough to be able to drill and thread the holes so that the machine bolts would hold the blades securely.

I cut my apple wood core piece to a length of 1" x 1-1/4", and then marked the blade hole locations on each of the 4 edges of the core. I drilled holes just slightly smaller in diameter than the machine bolts I had on hand, then threaded one bolt into each hole and removed it, to form the threads for all of the bolt holes. The blades were set so that there was approximately 1/8" of core wood piece beyond each vertical blade edge. This is done to keep the later gluing of the threads from attaching the threads to the blades.

I next assembled the jig without tightening the machine bolts down, so I could adjust the blade tops to the same level. I flipped the jig upside down on a piece of glass, and then adjusted the blade heights and angles so that all the top, notched, edges were even, then tightened the bolts. I next wrapped threads on the new jig, in order to check how it would work. I found that the blade height was too far above the top of the core wood piece, so that the first few threads were wrapped tightly but as I progressed down the length of the jig with thread wrappings, the first threads added loosened up a bit. The blade tops were able to flex inwards just enough to be a problem. To solve this, I added a 1/4" thick piece of basswood, cut to fit just between the saw blades, and added this to the top of the core of the jig. I then used a thin strip of electrical tape to wrap around the blades, near their tops, to pull the blade tops tightly in to the basswood.

I found that this final form of a razor saw blade jig worked excellently. There was no more flex to the blades at all, about the only real problem was the large size of the machine bolt heads, which made wrapping thread around the jig a little more difficult. I found out later that it

was necessary to make sure when the jig is assembled that the blades on opposite sides had their angled notches exactly the same. Basically, a saw tooth has one steep angled side and one lower angled side, and when assembling the jig it works best to make sure that the angles on the blade pieces directly opposite each other are the same. The reason this makes a difference is noted later in this article.



Photo #4: Improved razor saw blade grating jig with 52 tpi blade pieces

Now that I've explained just how I designed and built my new grating jig, it's time to explain just how I wrap threads on the jig to form gratings, and other useful modeling items. To begin with, I cut a number of small pieces of masking tape, to hold the thread ends to the back side of the core of the jig. I then select a thread color and thickness for whatever I am going to make.

I start the actual wrapping process by taping the end of a thread to the back of the jig, then bring it around to the topside and over the first notch in the blade top on that side. I then pull the thread across the open jig top, and lay it into the first notch of the blade top on the opposite side of the jig. The thread is then wrapped around the back of the jig, and the process repeated until all the blade notches have been filled, at which point the thread is again tapped to the back of the jig and the excess cut off.

I normally will start my threading at the right end of one of the long edges of the jig, holding the jig itself in my left hand, and wrapping the thread with my right hand. I put some tension on the thread as I wrap it, and will place a finger of my left hand over the thread once it is notched on both sides, and just before wrapping around the back of the jig. This is to keep the tension on the thread in case it breaks at any point before I get back to where my finger is again. If a thread does break, I simply tape it to the back of the jig, then start a new thread and continue wrapping.

Some tension is necessary when wrapping the threads on the jigs, too much tension and the later grating will curl and twist when it is removed from the jig, but too little tension and the threads can move around and come out of alignment over the top of the jig later. The exact amount of tension varies with the thickness of the thread being used, and the material the thread is made from. I have made some gratings with nylon and polyester threads, and have even made some items with 43 gauge electric guitar pickup winding wire. The only real way to know just how much tension any material will need to work properly is to try it out.

9.

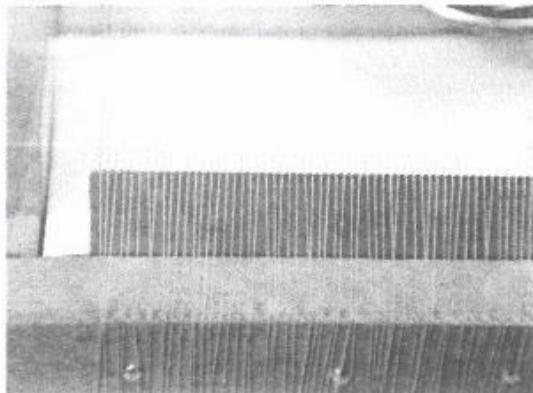


Photo #5: One of the new jigs with thread wrapped in one direction

As seen in the photograph above, I sometimes will cut a piece of white, or black, paper and lay it on top of the top surface of the core of the jig. I do this to make it easier to see the threads while I am working with the jig. I basically use a contrasting color to that of the threads I am going to use.

Once the threads have been wrapped on the jig in one direction, I use a fine needle made from a piece of very fine wire to apply cyanoacrylate glue to the threads across the top of the jig. I saturate each thread with glue, making sure to stop short of the blade top edges so as not to glue the threads to them. This is definitely tedious with really fine bladed jigs, sometimes it's difficult to remember just which lines have been glued already.

Once all the threads have been glued, I wrap the thread around the jig using the other two blade top edge notches, so the new thread are above and perpendicular to the first thread layer. The procedure is the same as the first thread wrappings, wrapping the thread around the jig using adjacent notches as I work along.

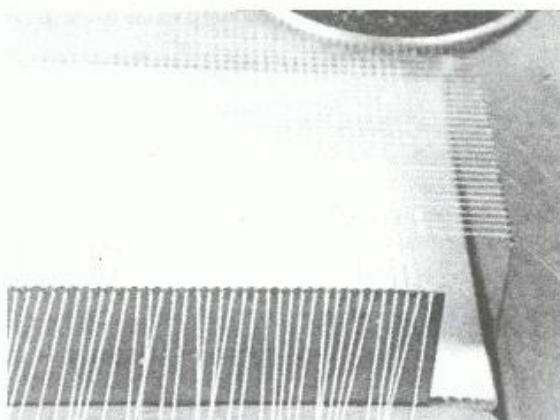


Photo #6: Close-up view showing thread wrapped in both directions



Letters from the members

Since we have no new members to welcome with this issue, I will remind you that this is your journal, it is about you, what you do and how you do it. We want and need your input, photo's of your work, hints, tops, articles. Don't be bashful, send them in.

The following is Terry Butler's account of her marvelous day and opportunity to demonstrate her talents at Mystic Seaport, Connecticut.



"September 30, 2006 was Member's Day at Mystic Seaport. I had been contacted a month or so before that date and asked if there was any way I could be there to help demonstrate putting ships into bottles. I had been recommended by Ralph Preston - a member of the Ship-in-Bottle Association of America and a veteran ship bottler, who had seen the article in the Bottleship magazine from England. I had never met Ralph so all of this was a bit of a surprise to say



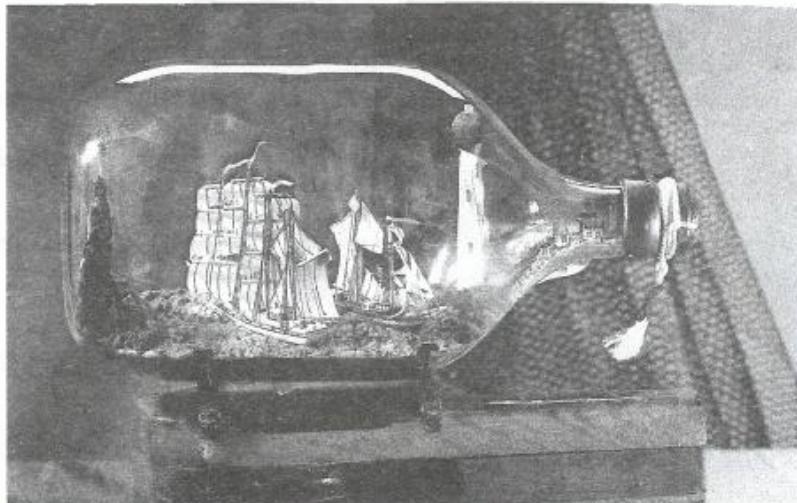
the least. I decided to take on the new challenge and I hurriedly made two demonstrator models for that purpose - the Joseph Conrad and the Charles Morgan - both Mystic Seaport ships. I thought they would be suitable for repeat demos but once built they proved difficult and I knew I could only insert them ONCE into their bottles for demo purposes. SO, I took along one of the proven movie ships - the Waterwitch. I knew that one was very cooperative. I mailed the bottles and the models since we were flying and hoped everything would arrive safely in CT. I only found one small repair needed upon arrival so I was quite relieved.

We arrived September 28th and spent part of those pre-demo days to take photos and really SEE Mystic Seaport. It's a wonderful museum/ recreated whaling village and I managed to take 200+ photos the first day! My husband and I had to go to CVS and download my memory card to CDs to free up my camera for more photos! Member's Day we got to our demo room early and stayed busy all day until 30 minutes after closing. It seems we were one of the busiest rooms at the Seaport that day as there was a huge interest in learning how ships are put into bottles. Children were fascinated and many adults showed a genuine interest in LEARNING the hobby. Ralph Preston had displays along with video, slide shows, and talks. The two models he brought along were museum quality and I was busy asking him questions whenever the chance permitted itself. His tools were equally amazing - even more so in that he designed and constructed them all. We became fast friends.

Demonstrating is something I'd definitely love to do again. Next time, I want to have a couple of stronger and simpler demo models that anyone can actually try for HANDS ON demos. It would have been great to have those this time but there wasn't time for making any additional ships."

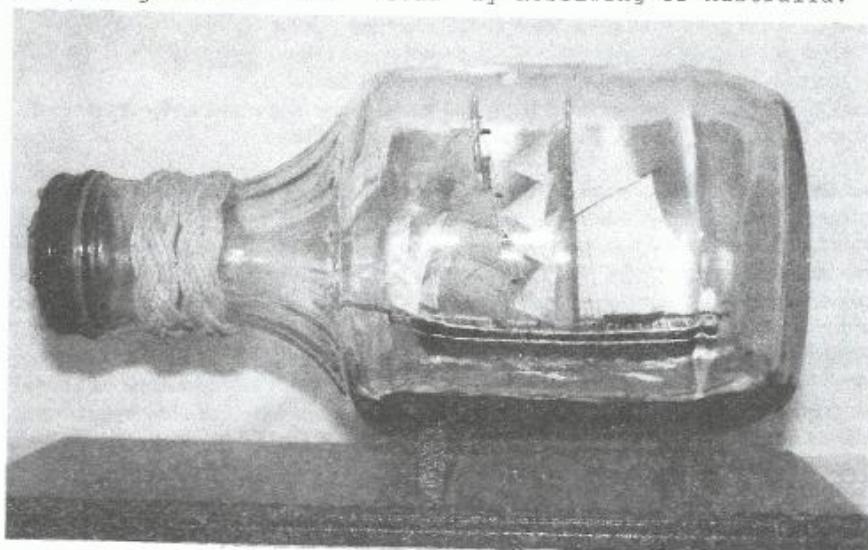
11.

Terry Butler, October 3, 2006



Above, Bark , Brigantijn 1870 from Bob DE Jongste ,Netherlands.

Below, Brigantine Whaler" Viola" by RossEwing of Australia.



12 •



SIMULATING CHROME & ALUMINUM SURFACES

Chromium-plated details on a model are a bit of a challenge to simulate. Silver paint looks like ... silver paint. Applying silver leaf is closer, but rather involved. The leaf is 1/300,000 inch thick and brittle. One needs a dust-free area to do a proper gilding - and my shop is anything but. Gilding materials and tools are also pricey. That is slightly less true for a commercial modeling adhesive-backed foil that is 1/2,000 inch thick - about \$5 per 6"x9" sheet.

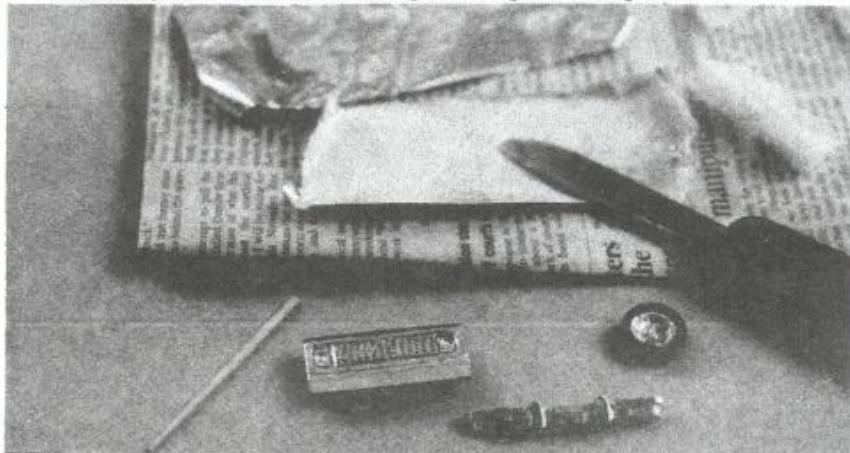
Foil type gift wrap may work. I've not tried that. Potato chip packages and some cookie packages have a shiny, foil-type inner surface. Those are not readily malleable to surfaces, but work well for simulating mirrors. I've found that only Cyano (instant) glue will adhere those.

The foil-backed paper in cigarette packs offers promise - & is a way to recycle something usually discarded. If you immerse that in water and scrape off the high rag paper backing on a hard flat surface, the resulting foil is 1/500 inch thick. It is malleable to a surface & seems to glue well with white glue.

Attempting to cut the foil with a knife results in tearing. A rotary cutting wheel works best for cutting thin strips.

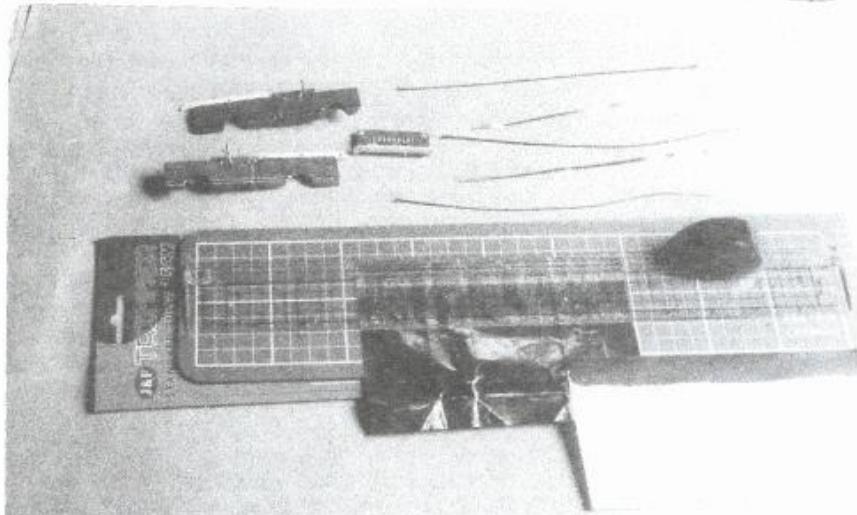
A really good job with applying the foil or leaf involves burnishing with an agate burnisher. That would require a base surface to be hard wood.

The inside surfaces of peel-off tops of cups of yogurt or apple sauce looks like aluminum diamond plate. This material also molds to a surface, is readily cut, seems to adhere well with white glue & is another good way to recycle. C. Hand



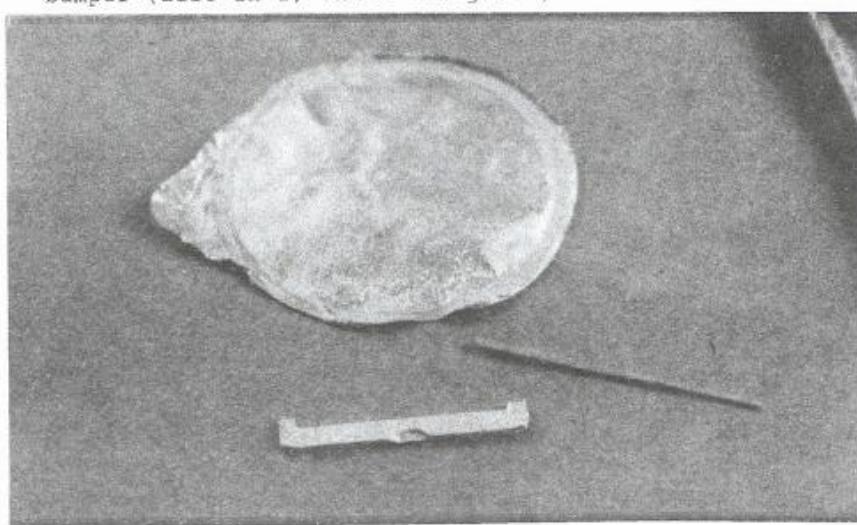
Scraping paper off cig.pack foil & using it on a truck grill, bumper & hubcap.

13.



Above. Using rotary cutter to cut thin strips of foil and black paper to use on truck sides and tailgate.

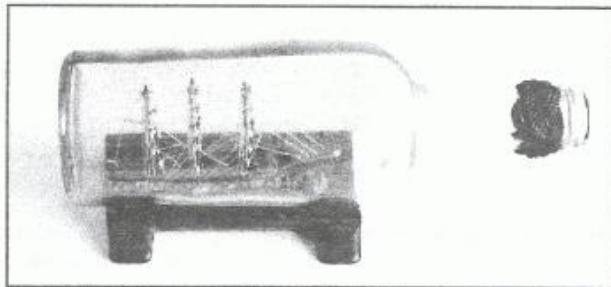
Below. Inside surface of Yogurt cup cover used for rear bumper (also in 2, under tailgate)



The Forensic Search for the Origin of a SIB

In 1894 a young lady living in southeast Alabama, named Annie Lewis, was being wooed by a young man named, Jacob McWaters. He was obviously in love with her and to prove his sincerity had a ship-in-a-bottle built for her with her name, *ANNIE*, on the bow.

Apparently this did the trick because the couple married in December of that year and set up their household. They had six children. Five daughters and one boy. The romantic story of the prized model was related to all of the kids, and all of them saw the model frequently in their mothers bedroom. They undoubtedly picked it up and examined the curious piece, Any bright kid would. They all knew that after their dad died in 1948 their mom took it with her whenever she went on a trip because of its significance. As time went on, and she became older, Annie went to live with one of her daughters and her granddaughter, Brenda Eileen. Annie died in 1953. She willed the treasured bottle to Brenda Eileen.



Brenda Eileen's Ship: re-cemented in place and Turk's Head added. Note screw threads on bottle neck.

Fast forward to the year 2006. In January Brenda Eileen sent an E-mail to me, asking how to ship the 112 year old model from South Carolina to California where she now lived. The model was with her sister-in-law, back East. I advised her to have it double wrapped, mark it well as "Glass: Fragile" and ship via 24 hour shipping service to minimize rough handling. About the first week of August Brenda Eileen contacted me again and said the model had arrived, but the enclosed ship was no longer anchored to the bottle and much of the sea had come loose. The loose stuff was deposited around the inside of the bottle. She also felt that the masts and spars had been moved and no longer looked correct to her. What to do?

She lives about a 45 minute drive north of San Diego, where I live, so I suggested that she bring it down so that I could take a look at it. I was intrigued by the romantic story and thought that I might have enough SIB knowledge to be helpful to her.

The nice lady arrived on a Sunday carrying not one bottle, but two. One had a ship in it and the other Chardonnay (but that is another story.) The model was a nicely built three masted ship on a light blue-green sea. No sails. It was unattached, the putty sea was broken up and the spars were askew (probably from being pelted by the loose putty in transit). She asked the obvious question: What did

I suggest she do? My first suggestion was to open the bottle and get rid of the loose putty. She had thought of this, but the screw top was on tight and she was afraid she might break something. I took the bottle and with a firm twist unscrewed the cap and poured out the loose putty. The model shifted with the tipping so I became concerned that it might be further damaged. I suggested that I take the model, re-cement it in place and then remove the remaining loose putty and residue. She was surprised. She hadn't thought I would tackle the project, but I knew that there weren't too many local SIB builders who would willingly work on this old ship, and mailing it to someone in a distant location might damage it further. Anyway, it didn't look that involved. I merely had to suck up some white glue in a straw, hold a finger over one end to create a vacuum and then insert the straw until it was alongside the hull, then release the vacuum. Gravity would pull the glue out and let it spread. I could straighten up the ship and it would be done.

The following day I applied the glue and set my aquarium pump to blow a continuous stream of air into the bottle to hasten drying, *but now a worrying thought crossed my mind*. Did they have screw-top bottles in 1894 and did they have plastic caps. I had strong doubts about each. I thought that perhaps there had been a metal cap on the bottle that had rusted away and that it had later been replaced by the plastic one. I was worried about passing on the possible bad news to Brenda Eileen, but I was saved the worry. She had been having the same thoughts and had gone to the internet to do a study of glass bottles and dating techniques. She turned up the web site www.blm.gov/historic_bottles/websitemap.html. What a find! More information about bottles than you can imagine, their molding, glass marks, screw tops, age differences, glass coloration, etc., plus explanatory picture of actual bottles.

I studied this stuff in pretty great detail and came up with some clues to help date the ANNIE bottle. To begin with, it had a standard screw thread. This had become law in 1924, so our bottle came after that, but how much? There were no other tell-tale marks on the glass, so I began looking over the model. It was set in traditional putty. The model was beautifully constructed with all lines tight, the spars well made with white tips on them, but no sails. Lack of sails is typical of old models. I thought I recognized the model as one that appeared in either Popular Mechanics or Popular Science magazine in the early 1930s. I guessed that the model was patterned after that. I settled on an approximate date of 1930-1935. That made it at least seventy years old, which is not too bad.

But that still left one major question. What happened to the original 1894 bottle? Best guesses: It was either stolen, or more probably, broken. Remember those curious kids in the second paragraph? I can hear them now. "Gimme the bottle!" "No!" "I said gimme it!" And then there is a lunge for the bottle. The bottle goes flying in the air and comes down - CRASH.

Grandmother Annie is crushed. Her precious bottle is no more, and with six kids to raise there is not much money and too much work to do to find a substitute. But in 1934, their 40th anniversary is approaching and grandfather quietly goes out and has a replacement model built. He might have saved the original model and had her re-bottled, but he probably had an entirely new ship made. It doesn't matter. The new model meant as much or more to our Annie, and it became the wonderful keepsake that she eventually had the pleasure of giving to her granddaughter, Brenda Eileen.

My weight is perfect for my height -- which varies.

Don Hubbard

16. I used to be indecisive. Now I'm not sure.

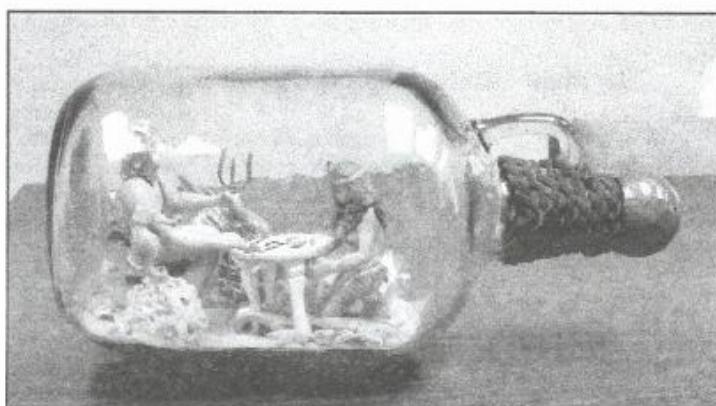
Notes From The Membership Chairman

It is always a pleasure to give thanks to folks like **Bryan Emond, Coral Springs, Fl**, who have donated a bit more with their dues to help keep the wheels of the Association greased:

I had a nice note from my pal, **Gil Charbonneau**, His address is 982 Cross Point Road, in Edgecomb, Maine. Gil has finally run out of his **How To Build a ship-in-a-Bottle** videos and is busily trying to learn how to convert the tape to CD and DVD. He is using a program called Final Cut Pro 2 software which he admits has quite a learning curve. But I know Gil and I know that he is the kind of persistent student who can master anything, difficult or not. That is very good news, because his SIB instructions are outstanding and provide details for builders that they will not find anywhere else. Write him at the above address if interested.

By the way, Gil is working on a diorama of the sinking of the whaler *Essex* which was rammed by a huge sperm whale and went to the bottom 2000 miles off South America on 20 November 1820. Of the 20 sailors who survived in three small whaleboats, only 8 survived until rescued on 5 April 1821. Cannibalism involved. Amazing story! Look it up on the web.

Look here and see what **Noble Johnson** has bottled. Pretty classy work. Noble lives in **Tyler, Texas**.



Noble Johnson's Neptune and Mermaid in a bottle

Don and Kay in Europe 2006

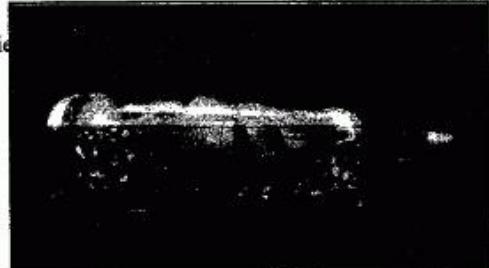
My wife and I had a great three week visit to Europe in late September/early October. Because of the long flight (10 hours non-stop LA to Dublin) we decided to stay for three weeks. Altogether we had three days in Dublin, four in Holland and the rest in northern Italy. Our Holland visit included a stay in Weesp, which by all standards has got to be as classic Dutch town. Canals, drawbridges, three old windmills, classic small craft boats cruising past on every

The cost of living hasn't affected its popularity.

How can there be self-help "groups"?

17.

corner, an old fort which was part of the defenses circling Amsterdam, and would you believe it, a Ship-in-a-Bottle in the window of a small house along one of the waterways. It was a Dutch yacht, so it was fitting. My picture isn't terrific since it was taken through the window, but it is sufficiently good to prove its existence. Also saw three bottled ships in a nautical antique store in La Spezia, Italy, but photos not allowed. La Spezia is an important seaport on the west coast of northern Italy so nautical themes are expected. In fact, we visited our first isolated seaport town, Porto Venere, by taking a half hour boat ride out of La Spezia both there and back. The town is dominated by a huge, very old, fortress that was protection from the pirate vessels that used to operate out of Tripoli. Makes you appreciate how easy our life is today.



Dutch Yacht in Bottle - Weesp, Holland

The last four days of the Italian part of the trip was in Lucca. Lucca is a very old medieval town that has preserved its charm. Picturesque winding narrow streets, old Roman ruins incorporated into newer buildings, wonderful small bistros smelling of garlic, cheese and wine, and a huge surrounding protective wall which was built so thick (to protect against cannon shot) that a paved road sits on top of it that we used for a one hour "round the city" bike ride. I recommend a visit.

The Ship-in-Bottle Show in Coronado

After returned home I had to get busy on a promised ship-in-bottle exhibit in Coronado's newly refurbished public library. I had proposed the show to coordinate with the release of the new movie, *The Good Shepherd*, which has ship-bottling scenes in it (thanks to our new president Terry Butler who showed them the way.) Unfortunately the movie is not scheduled for release on 22 December, so I was a bit premature, but the show has still be well received in this city.

Generally when I set up a show I try to include some items that might not occur to folks who think of ships-in-bottles. Humor is one of them. This is a sample:

SHIP-IN-BOTTLE HUMOR

There is no question that the ship bottler becomes the target for much good natured humor. I mean, what kind of a person is nutty enough to sit in front of a bottle for hours on end trying to manipulate a small ship model inside with long rods? And then there is the bottle itself. Where did that come from? "Oh, oh! Better check to see whether this guy has a red nose." or better, "I'll bet his liver looks like a worm eaten sponge." As the nearby examples testify, most practitioners of the ship-bottling art get as much laugh out of themselves as others do, and like the author, collect everything and anything about it that has humor.

If swimming is so good for your figure, how do you explain whales?

Is it my imagination, or do buffalo wings taste like chicken?

A hasty ship bottler named Whigs
Made his spars of green willow twigs
And though its been doubted
The doggone things sprouted
And changed all his ketches to brigs

A new bottle modeler named Clyde
Said, "Wood hulls and hinged masts have been tried"
So he built up instead
A wax model and said,
"I'll just heat it and pour it inside."

Over the years there have been any number of limericks on the pages of our journal which you are free to use in your shows. There are also cartoons which I have laid around the limericks in the lower left side of the display case. In the lower corner of the right side I spread a bunch of tools randomly, and opposite that on the left, second shelf, I have a cluster of miniature models. In the center on the second shelf are the demo models not yet in the bottle. Finally, along the top are the many books I have collected. Naturally there is also a copy of our Journal The Bottle Shipwright and information on membership in the Association.

Don Hubbard, Membership Chairman



19.

NOW HEAR THIS!

Our volunteer archivist Bob Little of Port Hueneme, California has done an astonishing and valuable thing.

AVAILABLE NOW: the first 80 issues of Bottle Shipwright completely archived on a self-loading compact disk. This includes all back issues from 1983 through 2002. Any page of any issue can be selected and viewed, and the comprehensive index lets you pick the subject, whether plans, instruction, new techniques and materials, or general reference information.

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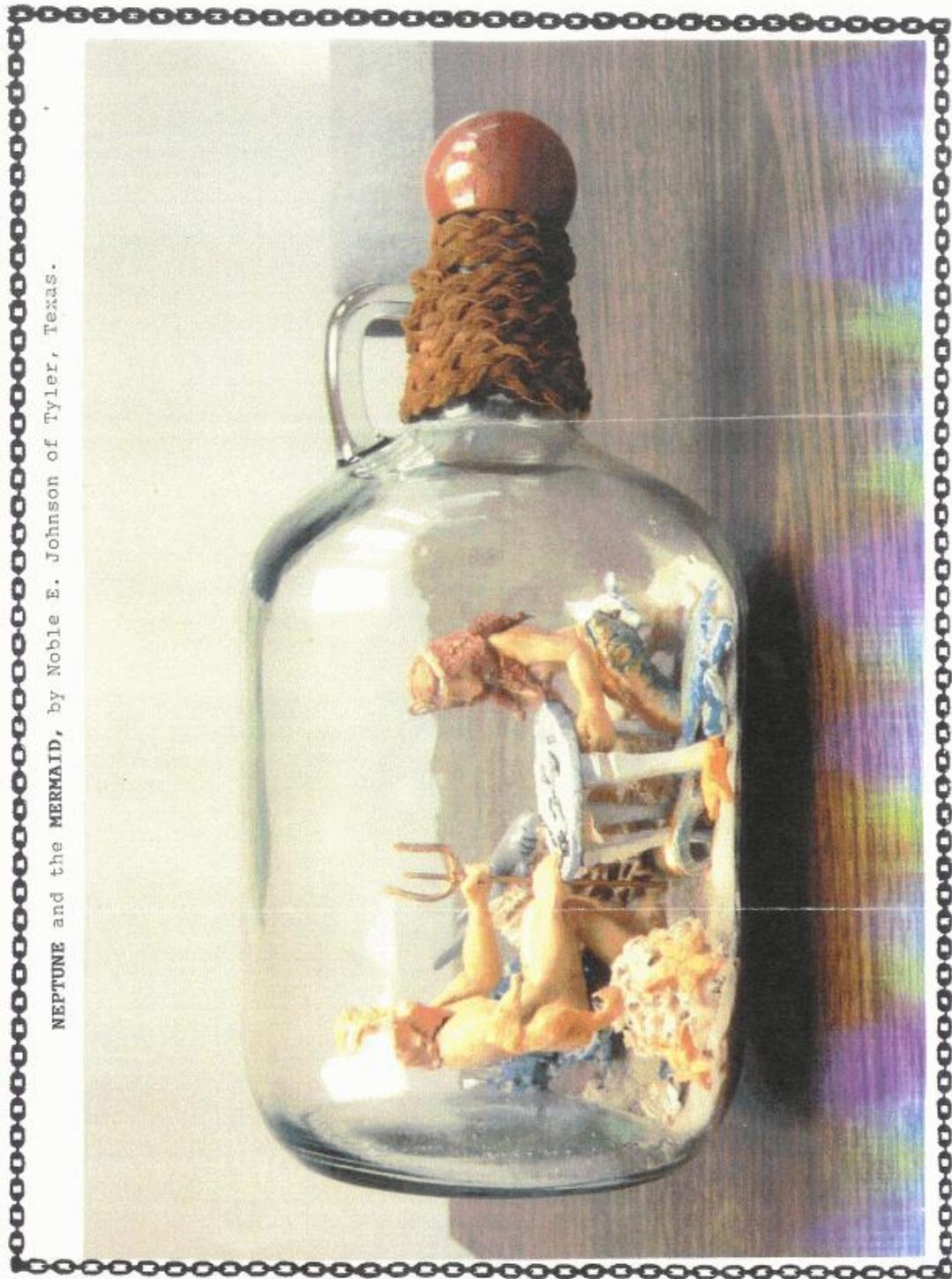
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NEPTUNE and the MERMAID, by Noble E. Johnson of Tyler, Texas.